C/70-
SAN ANTONIO

VOL III NUMBER 6
JUNE 1987

NEWSLETTER

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C/FO-SAN ANTONIO NEWSLETTER

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Randall Stukey - Executive
Robert Gibson - Secretary/Representantive
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WHAT IS C/FO-SAN ANTONIO?

The Cartoon/Fantasy Organization is a world-wide organization dedicated to the enjoyment of animation and fantasy from all over the world. C/FO-San Antonio is a local chapter affilated with the general C/FO. Membership in C/FO-San Antonio is open to anyone interested in animation, whether or not you are a member of the general C/FO. C/FO-San Antonio currently has no chapter dues. Members of C/FO-San Antonio are listed in the C/FO-San Antonio Membership directory, recieve a little bit of priority when it comes to obtaining tape copies from the chapter tape library or membership in APA-HASHIN, and may eventually receive a membership card if any of our artists will ever do one up. Subscriptions to the C/FO-San Antonio Newsletter are optional (and do cost money, see below), although a subscription is highly recommended. As C/FO-San Antonio is a democratic organization, members of C/FO-San Antonio who are able to attend meetings get to vote on issues affecting the chapter.

C/FO-SAN ANTONIO MEETINGS

C/FO-San Antonio currently meets the second Sunday of every month at the meeting room of the Winston apartments, located on Sir Winston Drive, just off Blanco Road outside Loop 410 in north central San Antonio. Anyone needing directions to this location should contact either Brian Sutton (512-655-4708), Randall Stukey (512-655-2678), or Robert Gibson (512-657-7296). (A second meeting is normally held on the second or third Thursday evening after the main Sunday meeting, call Robert Gibson for more information.) Donations of $1.00 per month from general members and $2.00 per month from associate members are requested of those attending meetings.

JOINING THE GENERAL C/FO

Although membership in the general C/FO is not required for membership in C/FO-San Antonio, we do encourage people to join the general organization. Dues are currently $12.50 a year. Mail your dues along with your name, address, phone number, a list of your six favorite anime series or features, and a list of any C/FO chapters you are offically a member of to:

Cartoon/Fantasy Organization
Attn: New Membership
401 South La Brea Ave
Inglewood, CA 90301

PUBLICATION INFORMATION

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Cheryl Blaha (p 11)
Karen Helmer (p 10, 11)
Steve Krueger (p 6)
Dan Kellaway (Cover)
Pat Munson-Siter (p 4, 7)

CONTRIBUTIONS

Yes, contributions of art, articles, fiction, news, synopses, etc. are always needed. Don't be scared off by our fancy format, this is a FAN publication, we'll print almost anything that is related to anime in some way, that is in good taste (this is a family publication), and that is not over-long. We will correct grammar and spelling errors (and stick in some of our own errors to boot). All substantial contributors to an issue will get a free copy of the issue (or have their subscription extended by one if they are subscribers).

SUBSCRIPTIONS

The C/FO-SAN ANTONIO NEWSLETTER is currently published monthly, but this publication schedule is not guaranteed. Mail subscriptions (in the US) are $9.00 for 6 issues and $18.00 for 12 issues. Make checks payable to DRAGONFIRE PRODUCTIONS. If you are a mail subscriber and you haven't recieved your issue by the 15th of the month, drop the editor a line ASAP. Both we and the post office make mistakes! Trades for your newsletter/fanzine can be arranged, contact the editor for more information.

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JUNE MEETING SCHEDULE

1:00-1:30	Urusei Yatsura #48	5:00-5:30	Votoms #14
2:30-2:00	Z Gundam #6	5:30-6:00	Dirty Pair #4
2:00-2:30	Detective Holmes #?	6:00-7:00	Dinner Break
2:30-3:00	Dragon Ball #15	7:00-9:00	Gundam III
3:00-3:30	Galaxy Rangers	9:00-9:30	Lupin III Part III #?
3:30-4:30	C/FO Meeting	9:30-10:00	Hokuto no Ken #87
4:30-5:00	Requests	10:00-?:??	Requests

Synopses for many of these shows follow. Please remember that these synopses are done by amatuer fans of the the individual series, some of whom do not even understand Japanese. Accuracy is not promised, but even a somewhat inaccurace synopsis is far better than no synopsis at all, especially if you would otherwise had not have any idea what is going on!

URUSEI YATSURA #48
by Ray Elliott

This episode begins with the guys looking at some worms in the classroom. One of the guys sticks a leaf into the worm tank and a strange-looking worm eats the whole big leaf. The guys look the worm over and Ataru takes a liking to the worm.

Later, in the classroom, after Lum and Ataru talk about the worm, it eats everyone's lunches! Everybody goes after the worm as Ataru tries to protect it and the girls console Mendo about his last lunch.

A chase scene ensues with everyone after the worm except Ataru and Lum who are protecting it. After they escape the mob, Ataru and Lum hide out with the worm while everyone else looks for them. Suddenly, they see Mendo after the worm with bug spray. Lum and Ataru cause the bug spray to malfunction.

Shortly thereafter, they run into Sakura who uses her priestess abilities to discover that the worm is actually a nature spirit. Then the mob comes in and Lum and Ataru flee. The guys go after them, forgetting that they are on the second floor.

Later, while searching the school, Mendo is frightened by the worm. However, all the rest of the guys see is a small snail which they think frightened Mendo and they leave. Lum and Ataru leave the room with Ataru wearing a weird costume which frightens all the girls.

Finally, Mendo and the guys trap Ataru and Lum with the worm on a balcony. Suddenly, the worm turns into a butterfly spirit and flies off after thanking Ataru for protecting her.

Z-GUNDAM #6: "At the Earth's Atmosphere"
By Ed Connell (reprinted from C/FOOD Platter)

The commander of the Titans, Jamitufu, develops an attack plan against the Ahgama using one of the Earth government's orbital defense satellites. At this time Camille starts designing Zeta Gundam. Lyla and Gerold have a personal conflict dealing with her being a divorced woman. As she leaves, Gerold tries to patch things up with her. Meanwhile, the Ahgama is approaching Earth to launch ReKoa, in a protective capsule, back to Earth. Before her departure, Quatro/Char and Apori's mobile suit unit attack a Solar Battery Satellite. The spirit of Lyla urges on the squad defending the satellite against the Ahgama. Camille rushes from the Aghama to attack the mobile suits defending the satellite. His whole purpose is to protect Rekoa in the Gundam Mark II. Rekoa is being launched to Jaburo in South America to confirm security information that AEUG is receiving. While the battle is occuring, Amuro Rei, the original Gundam pilot, sees the lights in the sky.

VOTOMS #14
By David Stowell

Last episode, Chirico literally helped to bring the house down on Udoo. He lost his friends, his gal, everything but himself. Not one to give up, he travels to the planet Kumen and plans to re-up there while he looks for his girl.

The area of Kumen shown in this part of the series is a jungle. The recruit depot Chirico is headed for is on a rather extensive river. Chirico is aboard a riverboat sweating it out with a bunch of other guys when the boat is attacked by insurgents. Everyone starts spraying ammo all over the landscape when Chirico , like a real Tough Guy, puts an end to it with a man-sized dose of napalm. While Chirico is preparing poached guerilla, Jan Paul and his boss watch his position on a monitor and talk things over.

At the dock, the recruits saddle-up for the trip to the induction building where they get shots, x-rayed, and the usual "turn-your-head-and-cough" treatment. Degrading, but like I say, you never know what turns some people on. After this, a string-bean with almost-a-mustache introduces what is evidently the base commander. This guy is almost as big as Big-Daddy Bubba Sluggo! The commander fixes the recruits with his one good eye and gives them The Word. Somehow, I don't think he's talking about the dangers of VD. Afterward, some pill-pushers run up to Stringbean and act like something's not Kosher about Chirico's x-ray.

As Chirico's heading out, Gotho shows up (like a giant, friendly beach-ball). Always the height of fashion, Gotho is wearing a large purple bowtie and purple pin-stripe shorts as part of his outfit. I tell you, Gotho is one natural-born tourist! After paling around with Chirico a bit, Gotho introduces him to the hardware on base.

Inside a hanger, two MPs try to get tough with Chirico. Gotho starts acting like some kind of a mad boccie ball. Chirico takes out one MP and drags the other wimp out of the hanger. Outside, however, Stringbean has a couple more squads of lemming types and some bad news about Chirico's recent check-up.

Later, while Chirico is strapped to yet another rack, the docs find the transponder Jan-Paul's been using to track him. It's been buried in Chirico's left shoulder all this time. After it's taken care of, Stringbean starts trying

to lean on Chirico. Of course, Chirico won't buckle! The Commander shows up with Gotho and rescues Chirico, after which everyone gets together in his office for a friendly discussion. The upshot is that Stringbean doesn't like Chirico (maybe he doesn't like looking bad in front of a Real Man) but the base commander seems to. Being a real man himself, the Commander is probably glad to finally meet another.

Gotho then drives Chirico to his nightclub in town. It's called Phantom Club, after the Phantom Lady (Fyana). Vartla is working as a waiter there and after greeting Chirico, he calls out to Cocconer. Cocconer flies over and does a cute-bimbo routine for Chirico, then gives him a big smackeroo and heads off to get some drinks for everybody. While the group is talking things over, Stringbean shows up. While Stringbean's mouthing off, rebel rockets start dropping all over the base. Everybody scrambles for the trucks heading back to base and Cocconer gets worried about Chirico. Chirico just smiles a man's smile at the group and makes tracks for the fight.

At the base, everything is revved up and choppers lift Stringbean and his unit (including Chirico) off and carry them into the jungle. The mission is to find the jerks firing the rockets and pay them off for good. All this scene needs is "Die Walkure" for background music and it would be complete. After drop-off, Stringbean sends Chirico (in a Marshydog) out to scout, alone, and leaves him out to dry when Chirico encounters enemy armor.

An enemy armored fire-team locates Stringbean and hoses the guys around him pretty good. Meanwhile Chirico is in a running fire-fight with a hot-shot he figures must be Fyana because of the fighting style. When he opens up and tries to talk, however, his armor gets scragged and he ends up getting blown off his feet as the episode ends.

LUPIN III #? (3rd season)
by Ray Elliott

After a couple of episodes of the old first season Lupin III, we are back with an adventure of the Lupin that we know and love (or hate) from the third season.

In this episode, Lupin and the gang help a girl get revenge on a gangster for killing her father. As the episode opens, we see a girl go into a bar and talk to the bartender (who just happens to be Lupin). As the evening progresses, she tells Lupin her story.

Meanwhile, a gold shipment owned by the gangster who killed her father is heading towards them, guarded by Zenigata. Jigen and Goemon are under the street waiting and talking about the current adventure and hamburgers. Fujiko is tailing the gold shipment.

The gangster comes into the bar to ask Lupin how the plan is coming and Lupin tells him that everything is preceding according to plan. Suddenly, the girl attempts to shoot the gangster. Lupin grabs her hand causing the bullet to go out the window and hit the tire of the armored car carrying the gold that just happened to be going by at that time. Goemon and Jigen tunnel up from below and take the gold.

When Lupin and the gang meet in the sewers with the gold, the gangster appears with a gun to take the gold (with Fujiko's help) in a double cross. The gangster tells Lupin that he will take both the gold and the insurance money instead of giving Lupin the gold for doing the robbery.

After leaving Lupin and his friends, the gangster tries to kill Fujiko, but she escapes with both her life and the gold. Next we see the gangster and Zentigata in the bar watching a (Lupin-provided) videotape of the gangster confessing to his part in the crime.

In the end, we find out that the girl's part in the affair was evidently planned because Lupin knew the gangster was going to double cross him and Lupin wanted to get him. The girl has a thank you and farewell speech to Lupin in the empty bar and leaves.

SCHEDULE VOTE

You say that you can't stand the stuff we show at our meetings? You'd rather see Robotech instead? Well, it's time to vote on what regular shows we see at meetings again!! So be sure and be at our June meeting and vote for your favorites.

Balloting will start about 1 or 2pm and will end about 5pm. Like last time, you will get select two series that you most want to see and your vote for those two will count as two or three votes for those series and then you will get to vote for about six other series that you would like to see.

Be sure to be there and vote to support your favorite shows!

EDITORIAL MUTTERINGS

First of all, I'd like to wish a happy first birthday to our first sister organization, the SDF-FORT WORTH! They celebrate their first anniversary as an independent organization this month and we wish them many more. I, for one, am proud to be associated with such a fine organization, both officially, as a sister organization, and personally, as a member. If you're in North Texas and are looking for a friendly animation fan organization to join, the SDF-FORT WORTH gets my personal recommendation. SDF-FORT WORTH puts out a newsletter (approximately bi-monthly) that is much more oriented towards fan fiction and fan art than this newsletter is. If you're interested in joining, you can get more information by writing to the SDF-FORT WORTH's Vice President at the following address (be sure and enclose an SASE):

Karen/Yuki
4928 El Campo #217
Fort Worth, TX 76107

At least a few members of the above mentioned organization seem a bit miffed they were left out the the so-called silliness war we supposedly had with Denver last year. I do not understand what they are talking about. The C/FO-San Antonio Newsletter is devoted to spreading knowledge of anime to the masses and is and always has been 100% silliness-free. I do not recall participating in any silliness war with Denver last year at all! However, after reading the March-April issue of THE SDF-FILES (SDF-FORT WORTH's newsletter), I have determined that IT is silly. Too silly in fact. So silly that I am forced to issue the following warning from the Office of the CPAS: "Warning: The CPAS has determined that THE SDF-FILES are silly. Reading issues may be hazardous to your finely developed sense of seriousness. Read at your own risk." This warning should be prominently displayed on all future issues of THE SDF-FILES (but probably won't be, so you'll just have to remember it, Fellow Fearless Protectors Against Silliness).

If you haven't noticed, this is an experimental issue. Just like the Japanese Anime magazines I jokingly said we were going to become in the April Fools issue, we have an insert! Marg Baskin sent me an article on DRAGONAR that she had done for ANIME JANAI?! (an anime apa). This article came completely laid out with lots of illustrations. Unfortunately, it was 7 pages long in her format and I, as editor, did not feel that there was enough interest in DRAGONAR to justify devoting almost half an issue to it. If I were to retype her article in my two-column 17 cpi 8 lpi (17 characters-per-inch, 8 lines-per-inch, my normal teeny-weeny type) format, I could easily cut it down to 3 or 4 pages of text, however, most of the artwork would be lost and what remained would not be nearly as effective as it would not be placed with the text it related to.

To avoid these problems, I decided to try the mini-booklet format. This format allows us to print the entire article, with all the illos laid out as Marg intended, on the same two sheets of paper my butchered version would have taken. Marg typed her article in a one column 10 cpi 6 lpi format, so the type after reduction should be no harder to read than the normal type used in this newsletter. Let me know what you think of this experiment! Unless there is a great deal of objection to it, I will probably be doing it again in the future! Without a drastic price hike to cover both printing and extra postage, it's about the only way we can increase our page count. Translation: I WANT YOUR COMMENTS ON THIS FORMAT!

The proposed revision to the C/FO-San Antonio bylaws is also included in this format. The bylaws were typed up in my normal tiny type before reduction, so you may need a magnifying glass to read them if your eyes are bad. Never fear, three or four full size copies will be available at the meeting if you can't read the tiny print on the copy included herein.

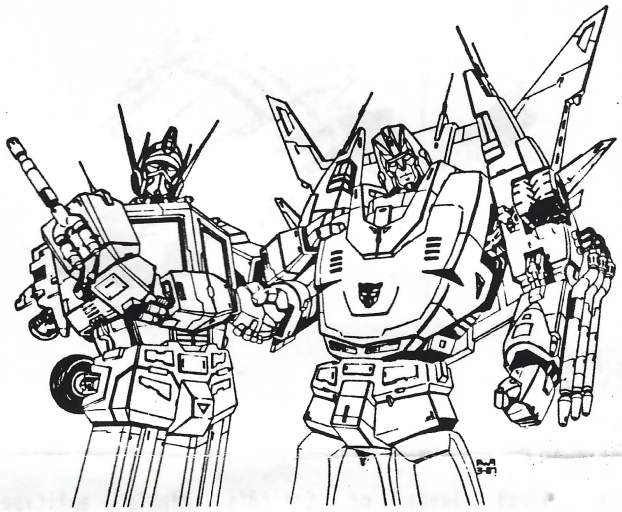
As most of you know, back issues of this newsletter are unavailable, due to the time and trouble it takes to make copies of them. However, we are thinking of producing an annual fanzine reprinting the major articles, synopses, and fanfic from a year's worth of this newsletter --- perhaps with a bit of new material (a script, perhaps). This would be about 75-100 pages long and would cost about $7.50 including postage for pre-ordered copies from the original print run and the cost would probably go up to about $13.50 for individual copies after the first press run is gone, because we would be getting individual copies made at a more expensive (but much more convenient) location. If you are interested in seeing us do this, let us know --- BUT DO NOT SEND ANY MONEY NOW, WE WILL NOT BE RESPONSIBLE FOR IT!!

People are always writing me asking when their C/FO-San Antonio Newsletter subscription expires. This information is printed on every mailing label used to mail your newsletter! Next to the words "SAN EXPIRES", you will find the Month and Year in which you will receive your last issue printed. Please check your labels for this information!!! Thank you!

A couple of final topics --- I have received several reviews of the Robotech novels and I am printing the best one herein. I would like to thank those other members who also submitted reviews, sorry that I could not use them all! Even with the assistance of Aho, Baka didn't have time to finish the third installment of ANIME BOAT (or is it THE MALTESE GUNDAM), but he has promised to have it done in time for our July issue.

Seriousness Forever!

Randall S. Stukey, Editor
Chief Protector Against Silliness (CPAS)



ANIME FANDOM NEWSWIRE

Compiled (with commentary) by Randall Stukey from numerous sources.

There are plans for a SMURF theme park in France! It seems the Smurfs, known as "Schtroumpf" in French, were created over 25 years ago by Brussels born and based artist, Peyo. There must be plenty of Smurfs fans in Europe because the SMURF theme park is planned to compete with Euro Disneyland which will also be located in France.

The new season of US Saturday morning cartoons looks like more of the same: THE NEW ARCHIES, POPEYE AND SONS, THE NEW ADVENTURES OF MIGHTY MOUSE, GARBAGE PAIL KIDS, ALF, and HELLO KITTY'S FURRY TALE THEATRE. I have a little bit of hope for THE NEW ADVENTURES OF MIGHTY MOUSE as it is being produced by Ralph Bakshi, but I'm not going to hold my breath.

The folks who have produced the bi-monthly ANIMATION NEWS for the past six months have decided to expend it into a bi-monthly magazine on all forms of animation. The first issue is to be mailed in July. The subscription price for ANIMATION MAGAZINE will be $15.00 for six issues, however, the price is only $9.95 before July 1, 1987 (foreign subscriptions are $25.00 US, in Canada and Mexico it's $20.00 US). The address is Animation News, P.O. Box 25547, Los Angeles, CA 90025 (make checks payable to Expanded Entertainment).

More Information is now available on ANIME ALMANAC (C/FO-Rising Sun's replacement for Patten's old version of

C/FO-SHOPTALK). Subscriptions will be $5.00 for the first three issues, make checks or money orders payable to REVELL WALKER. ANIME ALMANAC will print letters after all, it appears. There will be a four page limit on letters and some other restrictions, contact Revell for more details. Fred Patten has agreed to send them all the back newsletters that were intended for the old C/FO-SHOPTALK, I assume that they will be printed as space permits. For more information, contact Revell Walker at P.O. Box 5281, APO SF 96519.

REVIEWS

STAR BLAZERS #1 ($1.75 from Comico)
reviewed by Jim Auman

The first issue of Comico's highly anticipated mini-series, STAR BLAZERS, hit the stands last month and let me say that I was surprised. I expected to see Wildstar and crew badly drawn and written out of character. Instead, this is some of Comico's best material.

To begin with, there is a masterfully drawn wraparound cover showing Wildstar and the Argo (and in the background, the enemy), Credit that to Doug Rice. The inside cover contains an extensive summary of the first two seasons of the series by Robert Fenelon. Robert edits ANIME-ZINE and was formerly head of the STAR BLAZERS fan club for those of you who do not know him.

The story itself picks up two weeks after the defeat of the Comet Empire. The Earth is in much worse shape than the end of the second season lead us to believe. The Argo has been repaired and is sent to rescue a damaged base on Callisto, one of Jupiter's moons. Meanwhile, General Radrar, a former member of the Comet Empire and a "religious fanatic" of the goddess Arishna, plots to destroy the Earth and plans to use the Argo as the "blade to cut Earth's throat".

The Argo has been training cadets and the rescue mission is a good test of their abilities. Every member of the crew, except Wildstar, Nova, Dr. Sane, and IQ-9, has been replaced by cadets. The Argo arrives at Callisto only to be taken hostage by Radrar's rather large fleet. In the next three issues, the Star Force will try to rescue the Argo, unaware of the new danger.

On a scale of 1 to 10, this one gets an 8. Good story and good art make this a good book. It's not perfect, though. We see Venture piloting the Argo two weeks after he was brought back to life by Trelana. He makes no reference to her at all. Derek and Nova do not even talk to each other. Hopefully, little problems like these will be cleared up in future issues. This mini-series is worth collecting if you are a YAMATO fan or even a general Japanimation fan. It's only $1.75 and it's available at most comic stores.

ROBOTECH NOVELIZATIONS (Ballantine, $?.??)
reviewed by Jol Silversmith

Recently Ballantine Books has begun to release a new series of books based on the Robotech TV series. Jack McKinney is credited as the author, and believe me, he has added a lot of new material. Each volume is an adaptation of five to seven episodes of the TV series. Four volumes have been released so far.

The first volume, GENESIS, covers episodes 1-5 ("Boobytrap" through "Transformation"). BATTLE CRY covers episodes 6-12 ("Blitzkrieg" through "The Big Escape"). The third and fourth volumes are HOMECOMING and BATTLEHYMN. I have yet to see them, but they cover all episodes up to and including episode 22 (at least).

They are very well written, although they sometimes play fast and loose with the dialogue. By doing so, however, the books are able to go into far more depth than the series. A topic that may have received only a few lines on television can get several pages here. Whole new sub-plots have been added and there is a huge wealth of new background information on the mecha, the characters, and the war itself. For example, all veritech pilots wear those clumsy helmets because the veritechs are partially controlled by the pilot's mind! Each "thinking cap" mind-links the wearer to their fighter. Similarly, the SDF-1 Daedalus Maneuver required a similar mind-link to the SDF-1 herself.

One of the nicest touches is that each chapter is opened by an entry from "The Collected Journals of Admiral Rick Hunter" or some other hindsight look at the events of the chapter. As each episode takes two or three chapters, we get a marvelous chance to look at the future of the Robotech Defenders.

I highly recommend that anyone who likes MACROSS or ROBOTECH go out and buy these books. If we can show the publisher that these books have a market, maybe we'll see more of them in the future.

AEGRISOMNIA #1 (Visualeyes Studio)
reviewed by Randall Stukey

The black & white bug has bitten yet another C/FO-San Antonio member. Steve Krueger has created a published a 40 page black & white graphic novel through his Visualeyes Studio. This brings the number of comic comics owned and/or operated by C/FO-San Antonio members to three (Antarctic Press [Ben Dunn and Mark Ripley] and Perrydog Press [Mark & Lea Hernandez] being the other two)!

Aegrisomnia is in a smaller format than a normal comic (7" x 8.5") but it has more pages and no ads. The artwork is good, Steve's people look like people and his dog reminds me distinctly of a dog that used to roam my neighborhood. The panels are big, many are half-page and several are full page, which is something that hasn't been found in most comics for years --- that's the main reason I call this publication a graphic novel!

The story, however, reminds me of 1960's new wave science fiction --- it starts in the middle and ends in the middle and is more character interaction than story. The whole book is about a chance encounter on the street! I suppose it really says a lot of psychological stuff about the human condition, just like new wave SF supposedly did, but I find that type of story very boring. Judging by the success of other graphic stories in this vain, however, there probably is a market for Aegrisomnia, especially as

the art is good.

You will not find Aegrisomnia in your local comic shop, however. It is only being sold through the mail! To get your copy send $2.00 (which includes postage) to Visualeyes Studio, P.O. Box 791362, San Antonio, TX 78279. The second issue in tentatively scheduled for August 1987.

PAINTING ANIMATION-STYLE CELS

by Pat Munson-Siter

Recently, I brought all my equipment for painting cels to a convention, with the intention of showing a fellow artist how it's done. I ended up with about 7 or 8 people clustered around me watching and asking questions. This lead me to consider how much I'D done wrong when starting out; and the paucity of information I'd been able to find out about how it WAS done correctly. Therefore, I've written up this short article for those of you interested in learning how to paint "cels". Please remember that I'm an amateur; a professional cel painter may know techniques I haven't discovered yet. I hope this will be useful to you, regardless!

MATERIALS NEEDED:

1) Brushes (obviously) - While you may use some bigger brushes (those with flat ends work best), the majority of what you'll use will be small to fine brushes.

2) Grease pencil (white) - I use china markers.

3) Pallette - used to mix your colors in, and hold paint you're working with. While I finally broke down and bought a more expensive pallette that has cups with sealable lids (the paint tends to dry rather quickly; it's designed to), I initially used the little plastic cups the instant drink mix I use came in - and I'm sure there are other household items, like plastic egg cartons, that can be used instead of a 'real' pallette.

4) Cotton gloves - this prevents the oil from your fingers and hands from getting on the acetate, where it can prevent the ink and paint you're using from properly adhering to the acetate.

5) Acetate sheets - you can get these either in large sheets or in a pad, similar to sketch pads. If you're just starting out, you may want to experiment using plastic report covers or plastic page protectors. While not as easy to use as acetate, they'll do in a pinch.

6) Technical pen(s) - used to ink designs on the acetate. Fountain pens or even fine brushes can be used, but I find technical pens work best. I use Koh-i-noor Rapidographs in either "0" or "00" size with india ink. "Acetate ink" is also available (and more expensive than india), but I've used both and find india ink works fine.

7) Paint - if you're not sure you want to do a lot of cel painting, start out with regular acrylic paint. If you later decide you'll be doing a lot of cel style painting, you may find it wise to invest in a set of vinyl paint, which is specifically designed to paint acetate (yes, you can use vinyl paint on other materials as well). I recommend starting out with 2 oz. size plastic squeeze bottles.

8) Light box - you can either buy one of these - they start out at over $100.00 here in the Great Void - or construct your own. I used an old fluorescent bulb aquarium light, a cardboard box, and an old plexiglass picture frame to make mine. (Fluorescent lights are a lot cooler than normal bulbs, so you don't have to worry about overheating the box.)

9) Sketch pad or tracing paper and colored pencils - you will use this material to make your 'master', from which you will make your cel(s).

10) Clean water, soap, etc. - use these materials to clean your brushes between each color as well as after finishing up a session of painting.

Some of the above materials you can purchase in local stationary, arts and crafts, and/or graphic art supply shops. Others you may have to mail order. I buy most of my materials through Cartoon Colour Company, Inc., and can actually get most of my supplies CHEAPER through them, even buying the small amount I do, than getting them through local stores. I've included the address for Cartoon Colour at the end of the article, but you should be aware that GET ANIMATED!'s 1987 directory lists about 2 pages of suppliers. However, I HAVE used Cartoon Colour and have been most satisfied, but haven't used any of the others so can't vouch for how quickly they answer orders and such.

PAINTING A CEL:

The first step is to make up your master drawing. This is done using either a sketch or tracing pad, with colored pencils. Your master may be either a cel or picture you're tracing to reproduce or a sketch you've done up yourself. If you're just starting out, I recommend copying cels as it will help you learn the technique first before tackling original drawings. Those lines you want to ink in on the cel should be drawn with black pencil (or ink) on the master. Use other color pencils to mark the lines where shading takes place. In other words, anywhere that you want to go from a lighter shade to a darker, say, for example, skin color to change from light to medium or medium to dark. This would also mark where you want colors to change but no inked line, such as around the lips of female characters. I also usually shade in the areas of change, so a light skin tone on the master would stay white, a medium tone would have light shading, and the darkest areas would also be shaded in the heaviest. You may also want to mark on your master what color will be used in which areas.

Your second step, once the master is complete, is to make sure your technical pens are working, put on your cotton gloves, and place the master under the acetate you will be using. Then CAREFULLY ink in the dark lines of your master on the acetate. Mistakes CAN be erased by using a damp cloth or Q-tip on the offending line, and blotted (NOT wiped) dry with a Kleenex. Allow it to dry before trying to reapply the line! Then, once the ink is dry, use a grease pencil to draw in the shading lines. The grease pencil can later be erased (by gently rubbing the surface of the acetate with a dry cloth) without disturbing the ink. Sometimes a fine brush and paint will

be used at this point to draw special lines (such as the highlighted lines in Hannan Kaan's hair, the outlines of the Gatchamen's beaks, and so on...) on the image.

Once that is done, and everything has dried, turn on the light box. The acetate is placed INK SIDE DOWN on the plexiglass. You are now ready to start painting. I usually work from dark colors to light (except when working with highlights in the eyes), but which you do first is personal preference. The light box will show you areas you've missed or need to add another layer to while painting.

The MOST important thing in painting cels is getting your colors COMPLETELY mixed prior to using them. Incomplete mixes can cause streaks to appear on your cel. I learned this the hard way, and had to throw out several of my first attempts at painting cels for that reason! Acrylics are very hard to mix completely. For this reason, also be sure and completely clean your brushes when going from one color to another. Also, let each coat of paint dry THOROUGHLY before the next, be it the same color or a new one! If the first color is not completely dry, you may find streaks of it in your new color, and you'll have to wash off the paint and start over. Insure you also make enough of any one mixture to cover the area you will be painting with it several times, as two to three coats may be necessary, especially for lighter colors. If you DON'T mix enough, it can be very difficult to mix up a new batch that exactly matches the first. And, believe me, at least a portion of that second coat WILL show through and be obvious that it's not an exact match! (Another two or three cels in the circular file until the lesson was learned...) Most acrylic paint is somewhat translucent, even when not diluted with water. I discovered that by adding a little white paint to each color would usually help opaque it enough to use without requiring 5 or 6 layers of color.

Vinyl colors, on the other hand, are liquid and mix much better than acrylics from a tube. Better yet, if you get squeeze bottles you can count how many drops of each color you've used in creating a particular tone of color, which makes it a lot easier to recreate a specific mix if you run out. It usually takes only 2 coats of vinyl paint to be opaque enough that you can't see the background through it, although with some lighter colors you may need another coat. In a pinch, a trick is to cut out a piece of white or light colored paper the size to go behind the light sections and tape or glue it to the background in the right place... or simply use a light-colored background. If you WANT the color to be translucent, as when creating "ghost" images, adding water to thin the vinyl paint will help create some interesting effects and will give the transparency you want. Best yet, vinyl paints are actually CHEAPER than an equivalent size tube of most acrylic paints! For most fan artists, 2 oz. size squeeze bottles should be more than adequate for the majority of the colors you work with, with 4 oz. size for white and black, which you will probably use extensively in mixing the shades you want.

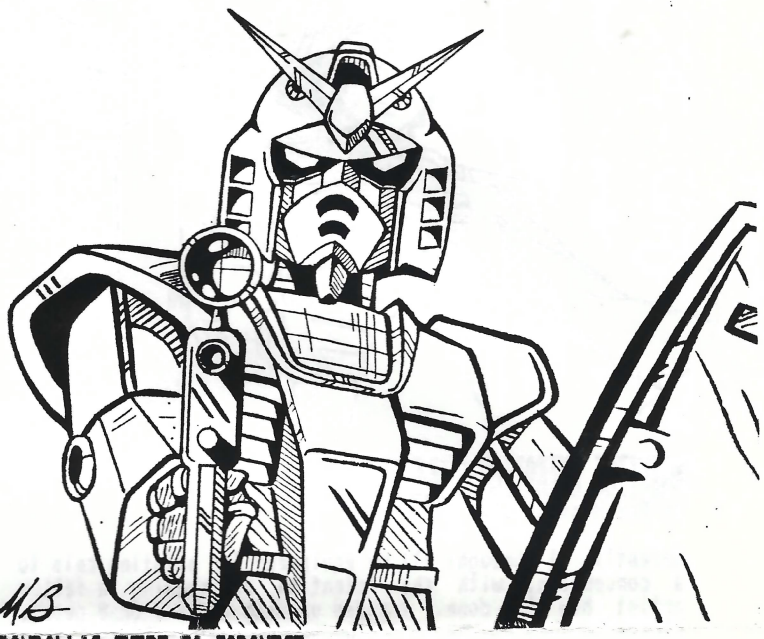
If you go over the lines, while the paint is still somewhat damp (but not liquid) it can be gently scraped off using the point of the brush handle. Sometimes, when the cel is done, you'll discover that a bit of color has gone over the lines and then been painted over so it is more difficult to remove. In such cases it may be easiest to use a little more ink and make the line wider, or even move the line, hiding the mistake rather than scraping the paint off and recoloring it.

Several cels can be planned, one on top of the other, to give an illusion of depth. Backgrounds can be painted, drawn, colored with paints, magic markers, or pencils, collaged, or even photographs may be used. If a specific background is not called for, decorative wrapping paper can often be effective.

Your cel should now be ready for matting. Make sure you clean all your brushes and pens thoroughly. Vinyl paint can be washed out with soap and water when damp, but once dry it'll take rubbing alcohol to get it out.

And that is how I do my animation cel technique artwork. My thanks especially to some of the members of C/FO-Denver who got me into this style of art and shared some of the techniques with me when I was starting out!

I get my supplies from CARTOON COLOUR COMPANY, INC, 9024 Lindblade Street, Culver City, CA 90230. Write and ask for their free catalog of cel-vinyl and animation supplies. When I order, I usually get my materials in the mail within two to three weeks.



RANDALL'S GUIDE TO JAPANESE: Part I - Hiragana
(Or The Blind lead the Blind)

Welcome to the first part of an ongoing series on the Japanese language. The preliminary returns on the C/FO BULLETIN SURVEY indicate that there is a great interest in some basic Japanese language lessons, so I've decided to try out a few articles thereon in the C/FO-San Antonio Newsletter so I can get some quick feedback on them. Please remember that my knowledge of Japanese is minimal and that I'm doing the best I can! I welcome corrections and comments, but if you're going to literally tear what I do apart on picky little points and rare exceptions to rules, you'd best be willing to volunteer to write these articles yourself.

As many of you probably know, the Japanese write with three different types of symbols: Hiragana, KataKana, and Kanji. Hiragana and KataKana are phonetic symbols and represent pronunciation. Kanji are Chinese characters which have been assimilated into the Japanese language and express ideas or concepts. Hiragana and KataKana are somewhat like our alphabet, except that each symbol represents a SYLLABLE. Hiragana and KataKana both have symbols to represent all the syllables used in Japanese. KataKana has addition symbols to represent syllables that occur in foreign languages but not in Japanese. Hiragana is curvilinear in style and is probably harder for us gaijin to write. However, it is the more basic syllabary - KataKana is limited in its usage to foreign words, names of plants and animals, and the like while Hiragana is used for grammatical endings on words and the like. More importantly for us gaijin, it is used to write the little "cheater symbols" that appear next to Kanji in many publications. These "cheater symbols" tell how the Kanji is pronounced making it much easier to look up words in a Japanese-English and translate them!

TABLE I: HIRAGANA SYLLABARY

1. 46 Basic Hiragana		n/m ん	wa わ	ra ら ri り ru る re れ ro ろ	ya や yu ゆ yo よ	ma ま mi み mu む me め mo も	ha は hi ひ fu ふ he へ ho ほ	na な ni に nu ぬ ne ね no の	ta た chi ち tsu つ te て to と	sa さ shi し su す se せ so そ	ka か ki き ku く ke け ko こ	a あ i い u う e え o お
2. 20 *Dakuon* and 5 *Handakuon*							pa ぱ pi ぴ pu ぷ pe ぺ po ぽ	ba ば bi び bu ぶ be べ bo ぼ		da だ ji ぢ zu づ de で do ど	za ざ ji じ zu ず ze ぜ zo ぞ	ga が gi ぎ gu ぐ ge げ go ご
3. 36 *Yōon*	21 Basic *Yōon*			rya りゃ ryu りゅ ryo りょ		mya みゃ myu みゅ myo みょ	hya ひゃ hyu ひゅ hyo ひょ	nya にゃ nyu にゅ nyo にょ	cha ちゃ chu ちゅ cho ちょ	sha しゃ shu しゅ sho しょ	kya きゃ kyu きゅ kyo きょ
	12 Voiced/3 Semivoiced						pya ぴゃ pyu ぴゅ pyo ぴょ	bya びゃ byu びゅ byo びょ		ja ぢゃ ju ぢゅ jo ぢょ	ja じゃ ju じゅ jo じょ	gya ぎゃ gyu ぎゅ gyo ぎょ

The table on the proceeding page lists all the Hiragana and the their romanized equivalents. This table and the following rules will allow you (with patience and persistence) to determine the romanized equivalent of words and phrases so you can attempt to look them up in the type of Japanese-English dictionary commonly available at bookstores. The rules which follow, do have exceptions, of course, but they will serve for the most part. Where possible, I will refer to Hiragana symbols by listing their romanized equivalent in brackets to avoid having to try to write the symbols in by hand. For example, [n/m] means the symbol ん .

There are several special rules that are followed in writing words:
1) When double [o]'s occur, the second [o] syllable is written with a [u] symbol in most cases. In other words, you need to remember that the combination "[o] [u]" is generally romanized as a double "o".
2) A half-size [tsu] makes the consontant of the symbol following it more gutteral, when romanizing this is normally indicated by doubling the consontant (unfortunately even when doing so makes little sense from a linguistic point-of-view). In other words, "[ni] [half-size tsu] [po] [n/m]" would be romanized "Nippon".
3) [n/m] is an exception to the above rule, the [n/m] symbol is used, not a half-sized [tsu]. For example, "minna" is NOT written as "[mi] [half-size tsu] [na]" but as "[mi] [n/m] [na]".
4) When Japanese is written vertically and a symbol is repeated consecutively in the same word, the symbol of repetition, ゝ , can be used in place of the second symbol. If the symbol of repetition looks like ゞ , then the symbol it replaces is the same as the symbol before in except that it is voiced (that is, it is that same symbol with the "double quote" attached). This convention is supposedly no longer in official use, but I still see it.
5) When Japanese is written vertically, the repetition of two or more consecutive syllables can be indicated by a version of the [ku] symbol that takes up the space two symbols would normally take. The double-sized [gu] is used in the same manner as ゞ when one of the repeated symbols is the same, but voiced. This convention is also supposedly no longer in official use, but....

Strange Exceptions:
Particles: The Japanese language makes extensive use of particles to mark sentence structure. Three of the most common particles are not written as they are pronounced.

The particle "wa" (which generally marks the topic of a sentence) is ALWAYS written with the symbol "[ha]" rather than the symbol "[wa]"!!!

The particle "e" (used to mark direction) is represented by the symbol [he] rather than the symbol [e].

The particle "o" (generally used to mark the direct object) is represented by the symbol [o'] rather than the symbol [o].

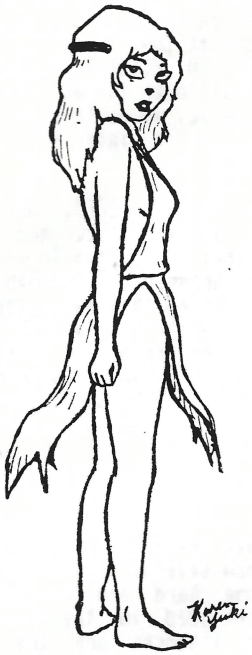
An BRIEF Overview of Japanese Grammar

Unlike all the languages normally taught in high schools in this country, Japanese is NOT an Indo-European language and is therefore not related to English in any way --- not even remotely. Japanese grammar does not always parallel English grammar, so one of the first things you have to do to be able to learn Japanese is to be willing to accept that fact that Japanese is very different from English and to be willing to work with it on its own terms instead of trying to force it to fit into the language molds you learned in school. The purpose of this section is to give a brief summary of important points of Japanese grammar that are likely to be strange to English speakers. If you can keep these points in mind, it will make learning a little Japanese much easier.

1) There are no words corresponding to the English words 'a', 'an' or 'the'.
2) Nouns do NOT have special plural forms; they retain the same form whether they indicate one object or alot of objects. The Japanese word 'hon', for example can mean a book, the book, books, or the books.
3) Personal pronouns are normally omitted if they can be understood from the context, but they can be used for emphasis or when they are needed to make the meaning clear.
4) Verbs do NOT have special forms to indicate person or number. Each tense has only one form, which is used no matter what the subject is.
5) There are no cases for nouns or pronouns. Relationships between the words in a sentence are indicated by little words called particles which are placed AFTER the word they control (unlike prepositions in English which are placed before the word they control).
6) Japanese verbs only have two tenses (which are represented by verb endings): the present tense and the past tense. There is no true future tense; the present tense is used to express definite future ideas.
7) Although there are only two real tenses, Japanese is extremely rich in verb forms that indicate moods or aspects of likeness, or belief on the part of the speaker, or appearances. The most important of these is the probable mood --- it is used to incidate that action will probably occur or is probably occuring, may occur, etc.
8) Japanese verbs have special negative conjugations. Unlike English, where one adds 'no' or 'not' to most sentences to make the meaning negative, Japanese has completely different verb forms to indicate a negative idea.
9) Japanese is very rich in special forms which indicate shades of courtesy, respect, and formality that are often impossible to express in English. This column will stick with the so-called 'polite' forms and generally not worry about the rest.
10) Japanese adjectives are closely related to verbs and take endings according to their tense and mood.
11) Basic word order is SUBJECT - OBJECT - VERB. Japanese is much more strict with word order than English is.
12) Conjunctions are placed at the end of the clause they govern.

That's all for this issue. If you are interested in learning more about Hiragana (including how to write it), I highly recommend the book LET'S LEARN HIRAGANA by Yasuko Kosaka Mitamura. This book is published by Kodansha International Ltd and sells for $5.95. This article would have been impossible without it and the Hiragana table is reprinted directly from this volume!

NEXT: Katakana and more grammar!



NEW ANIME

The following new tapes have been received. As usual, the episode numbers are not necessarily correct, but they are the best we can do at this time! (Tapes C094-C096 and Y08-Y109 have not been checked for episode numbers as yet.) C/FO-San Antonio's taping rules and a complete tape list were printed in the March issue of this newsletter.

Please note that there will be delays in copying tapes for the next 30 to 60 days. Massive thunderstorms in our area have prevented VCR use recently creating a big backlog and Randy owes his pen-pal a lot of tapes --- dubbing those will have priority (when the weather finally clears up).

TAPE SPD CONTENTS
C094 4hr Galaxy Express 999
C095 4hr Galaxy Express 999
C096 4hr Galaxy Express 999
Y108 6hr Hokuto no Ken, ZZ Gundam, Dragonball
Y109 6hr ZZ Gundam, Dragonar, Dragonball, Hokuto no Ken, Maison IkKoKu
Y110 6hr Dragon Ball #51-52, Maison Ikkoku #47-48, Hokuto no Ken #108, Dragonar #3-4, Ge Ge Ge no Kitaro #67-68, Saint Seiya #18-19
Y111 6hr Dragon Ball #53-54, Maison IkKoKu #49-50, Hokuto no Ken #109-110, Dragonar #5-6, Ge Ge Ge no Kitaro #69-70, Saint Seiya #20-21
Y112 6hr Dragon Ball #55-56, Maison IkKoKu #51-52, Hokuto no Ken 2 #111-113, Dragonar #8, Ge Ge Ge no Kitaro #71-72, Saint Seiya #22-23
Y113 6hr Dragonar #9-9(?), Ge Ge Ge no Kitaro #73-74, Saint Seiya #24, City Hunter #1-2, Orange Road #1-2, Dragon Ball #58, Maison IkKoKu #53, Hukuto no Ken 2 #114
Y112 6hr Dragon Ball #59-60, Maison IkKoKu #54-55, Hokuto no Ken 2 #116, Dragonar #10-11, Ge Ge Ge no Kitaro #75-76, Saint Seiya #25, City Hunter #3 Orange Road #3
Y115 6hr Dirty Pair #1-12
Y116 6hr Dirty Pair #13-16, Detective Holmes (8 eps)
Y117 2hr Nausicaa

TAPE POLICY CONFUSION: There seems to be a little confusion over our taping policy. A few people seem to think that you have to make copies for anyone who sents you a blank tape to be in compliance with the our taping policy. That IS NOT TRUE. Our rules simply FORBID trading with people who charge money or extra tapes (or anything else) for dubbing copies for people who do not have anything to trade or who trade on anything greater than a 1-for-1 basis. Our policy does not require those we make copies for to dub copies for others (although we sure hope they will if they have the facilities). If you not making a penny from what dubbing or trading you do (charging for "wear and tear on the machine" or your "time and trouble" IS making a penny), you are probably well within the bounds of our policy!

Our taping policy applies to all your trading and dubbing --- not just to your trading with us. If you normally only trade 3-for-1, you can't meet our terms by trading 1-for-1 with us and 3-for-1 with others!

We do not force people to trade with us! If you don't like our policy, we sure can't make you follow it and we wouldn't "make you" if we could; but if you don't wish to follow our policy, please respect our position and do not request trades or dubs from us --- you will not get them.

RANDALL'S STRANGE WANTS: Want to trade, but don't have any Japanese anime? I am currently looking for the following items and will be happy to trade for them! Copies of ISIS from the old SHAZAM/ISIS HOUR. I know VCRs were few and far between in those days, but please ask around for me. Someone in this country is bound to have some copies! Copies of an American animated series called SUPER 7, unfortunately, no one I've talked to has even heard of it --- perhaps I don't have the name quite right. UNCUT copies of old American BLACK & WHITE science fiction movies (NOT horror movies) from the late fifties.

A LETTER FROM THE CHAPTER EXECUTIVE

MEETING SCHEDULE: As you have probably noted by now, the business meeting on the June meeting schedule is scheduled to last for one hour instead of our normal thirty minute length. This is because we have a lot to do (for once) and it may take longer than thirty minutes. The order of business is as follows:

1) Discuss and vote on the proposed C/FO-San Antonio bylaws revision
2) Election of a new C/FO-San Antonio Director
3) New business

BYLAWS REVISION VOTE: Be sure to read the "Bylaws Booklet" included in this newsletter. It contains a complete copy of the proposed revised bylaws (with all new or modified text underlined) and an explanation of the new material. Copies of this booklet are also being mailed to all members who regularly attend our meetings who do not receive this newsletter. I realize that the print is tiny and a couple of full-size copies will be available at the meeting for those of you who simply cannot read print that tiny.

As a revision has been proposed to the bylaws, the entire proposed revision can be amended before we vote on it --- even material that was not changed from the original in the proposal. In order to save time, I strongly urge anyone who is planning to propose an amendment to this proposed revision to call me well before the meeting --- I will be glad to help you word your amendment (yes, even if I personally oppose it) and by letting me know about it in advance, I will be better able to work it into the schedule and thereby leave more time for videos. Please note that only the revision is open to amendment, the final vote will be on accepting the revision (as amended, if any amendments are made to the proposal) and a 2/3 vote will be required to approval it (with at least one-half of those general members present and voting voting in the affirmative. If the revision is approved, it will completely replace our current bylaws and will be effective immediately!

CHAPTER DIRECTOR ELECTION: After the proposed bylaws revision is voted upon, we will elect another Director. If the bylaws revision is approved, this will be the last Director we will be electing until C/FO-San Antonio gains its 251st member. If the bylaws revision is defeated, we will be elected another Director in a few months (when our membership hits 176). Directors, and the Executive Board in general, have had very little to do under the current bylaws, but the position will become much more important if the bylaws revision is approved as the Executive Board will be responsible for preparing chapter budgets and handling all non-local C/FO-San Antonio activities. Our current Directors are Craig York and Ray Elliott (Ray will become Chapter Treasurer if the bylaws revision is approved). The person elected should be able to regularly attend meetings (and, if the bylaws revision is approved, be interested in the activities of the organization outside of the local area). The job of a C/FO-San Antonio Director is not hard, but does require a little bit of time and some real interest.

NEW MEMBERS: I'm sure I've bored everyone to tears by now, so it's time to stop talking Business and get down to the business of welcoming our new members! As there has only been a couple of weeks between our belated May issue and this issue, we only have three new members to welcome this time around. Mark Snyder, President of our sister organization, the SDF-Fort Worth, joins us from Euless, TX. He's interested in obtaining stereo tapes. Wayne Oscar Williams who is a fan of Astro Boy and Galaxy Express (among others) joins us from Richmond, VA. Our third and final new member, John Wilson, is from Lewisville, TX. He is a member of SDF-Fort Worth and edits their excellent (but TOO SILLY) bi-monthly newsletter (don't forget to print the CPAS's Silly Hazard Warning mentioned in this issue's editorial, John). In his spare time, he enjoys costuming and watching stuff like Megazone 23, Macross, and Catseye.

TAPE THANK-YOUS: Although we've got quite a few new tapes in this time, we only have a couple of people to thank for them. D.B. Killings sent us another 3 tapes full of Galaxy Express episodes. Thanks, D.B. And Yutaka Iwasaki sent TEN tapes from Japan, seven full of the episodes off TV and three with Dirty Pair, more Detective Holmes, and a copy of the Nausicaa movie. A great BIG THANK YOU, Yutaka.

Until next month,

Randall S. Stukey
Chapter Executive

COMMENTARY ON THE PROPOSED BYLAWS REVISION

by Randall S. Stukey

When we wrote our bylaws last year, we never had any idea that we would grow to our current size and the bylaws we wrote and approved were really not designed to handle the large international organization that we have become. Last year, during the C/FO Election Crisis, we began accepting members from all over the world so that if the general C/FO did not survive, we would have the basis for another organization for those interested in a fun fan organization.

With the reorganization of the C/FO, one would have expected our membership to stabilize and then begin to slowly drop as the general C/FO began to pick up steam. However, that has not happened. C/FO-San Antonio is evidently fulfilling some need that many people have that is not being fulfilled by the general C/FO or any other group; the proposed revision recognizes this and gives us the tools to do more for our non-local members WITHOUT having to bother the local membership with every little detail of things that are of little real interest to them.

Our original bylaws made no provision for chapter finances, we didn't think the chapter would ever need any. We just got together to watch videos, after all. Then we discovered that money was needed for things like postage, deposits on rooms, and now several people want the chapter to buy a new TV! Some hard and fast provisions for chapter finances are included in the proposed revision because, poorly managed finances are the real cause of much fan politics and the downfall of many fan organizations.

Those are the two really major changes in the revision. Other items have been added or cleaned up as well. The rest of this commentary will be done article by article and will discuss specific changes. If you have any questions about any of this, please feel free to call me about them!

Article I:
No changes were made to this article.

Article II:
Formally declares that we are a not-for-profit organization. Our purpose is expended greatly.

Article III:
Section 1: Clarifies who decides if the C/FO is too disorganized to function.
Sections 2 - 5: No chances were made.
Section 6: This puts sister organizations and the procedure for establishing such relationships in the bylaws.
Section 7: This section is basically the same as the resolution we approved at the April meeting. Having it as part of the bylaws gives it more status.

Article IV:
General Comments: In our original bylaws, we had no real provision for dues and membership classes were based solely on whether or not one was a member of the general C/FO. This revision relegates membership in the general C/FO to a less important status and puts the emphasis on being a member of C/FO-San Antonio instead of on being a member of the general C/FO.

Section 1: Establishes the two major classes of membership in C/FO-San Antonio.

Section 2: Establishes dues-paying members as Sustaining members (I called them Full members originally, but Robert disliked the term) of C/FO-San Antonio. Allows for different cost/benefit levels of Sustaining membership but all such levels to have the same rights within the organization. For example, we could have a $3 Sustaining membership level which merely provides a membership card and a copy of the chapter handbook; a $7 Sustaining membership level which might receive the membership card, the chapter handbook, and a copy of our chapter annual; and a $25 Sustaining membership level which could include the above three items and a one year subscription to our

monthly newsletter. All three of these levels would be Sustaining members with the same rights and privileges as far as the bylaws are concerned. Note that this section does not establish any dues and until such time as dues are established, all members of C/FO-San Antonio would be Sustaining members.

Section 3: Establishes associate membership for those who do not wish to pay the chapter dues and receive the benefits that come therefrom. The only right Associate members would not have is the right to hold major chapter office. When and if C/FO-San Antonio establishes chapter dues, all current members not electing to pay them would become Associate members.

Section 4: Defines general members as those members who are also members of the general C/FO.

Section 5: Defines participant members as those members who designate C/FO-San Antonio as their primary chapter for general C/FO chapter polls. Establishes a minimal fee to cover the possible costs involved in conducting chapter polls.

Section 6: Each occurrence of the word "associate" has been replaced by "Sustaining", due to the change in membership classes.

The section allowing people outside of Bexar County to start branch organizations has been deleted (but see Article XI).

Article V:
Section 1: Changes the official title of the Chapter Secretary/Representative to Chapter Secretary, adds a Chapter Treasurer as a major officer and reduces the number of Directors for the second time (originally it was 1 for every 25 members over 50 --- we were thinking way too small)!

Section 2: The current version restricts the methods by which minor offices can be filled, this revision allows the Executive Board to select the most appropriate method for a given minor office.

Section 3: Increases the number of members in its own locality that a branch must have before it becomes eligible to elect a Director. This increase is made necessary be the decrease in the number of Directors we will have under the revision.

Sections 4-7: No changes in these sections.

Article VI:
Sections 1-2: No changes in these sections.

Section 3: The duties of the Chapter Secretary are exactly the same as before, the change is solely in the wording. The Chapter Representative, Correspondence Secretary, and Membership Secretary are now pre-defined minor offices whose duties and powers are held by the Chapter Secretary unless the individual minor offices are actually created by the chapter or the Executive Board.

Section 4: Lists the Chapter Treasurer's duties.

Section 5: Expands the duties of Directors to include duties assigned by the Executive Board.

Section 6: Lists the duties of the predefined minor offices (related back to Section 3 of this article).

Section 7: No change except in the section number itself.

Article VII:
Section 1-2: No changes here.

Section 3: All changes herein are caused by the changes in the membership classes.

Section 4-5: No changes here.

Article VIII:
Section 1: No changes here.

Section 2: IMPORTANT CHANGE!!! The powers of the Executive Board are greatly expanded. Control over local affairs stays with the members attending local meetings unless they elect to refer stuff to the board, just as it works now. However, the Executive board is given full power over the club's non-local affairs (due to the fact that most of the local membership has little or no interest in anything but local activities), however, even here, as a check on the Executive Board's power, those members who actually attend meetings can overrule the board or even prohibit it from taking or order it to take a given action (sub-section c).

This is the real heart of this revision, this section and Article XI give the Executive Board the power to set up whatever non-local structure our non-local members desire without having to bother the local people about it, except to mention what has been done in the Executive Board's monthly report.

Section 3-5. No changes to these sections.

Article IX:
THIS IS AN ENTIRELY NEW ARTICLE! Chapter finances are covered pretty thoroughly here since finances are what cause most organizations the most trouble. The Executive Board generally proposes dues and donations, but a vote at a chapter meeting is required to actually establish them, the Executive Board cannot do it by itself!

Section 1: This provides that dues must be used to provide benefits for the people that pay them. Provision is made for approving exceptions by mail ballot of sustaining members, but I doubt that this will ever be used. This section means that money collected from dues must be used to provide approximately equal benefits for all members paying those dues. For example, the chapter could not use dues money to buy a new TV or a table at a con because non-local Sustaining members would not benefit from such usage of the money!

Section 2: This section allows for the establishment of voluntary donations, and required donations from those selling items at chapter functions. This section is similar to what we already have in place through resolutions passed last year, but is generalized.

Section 3: C/FO-San Antonio will have a budget, even the general C/FO doesn't have this. Again, the Executive Board proposes it, but the chapter has to approve it. The budget will probably set dues, donations, and the like in one fell swoop.

Article X:
Section 1: An annual audit of the books will be performed and the results presented to the chapter. No secret finances in this organization.

Section 2: Used to be section 1.

Article XI:
Section 1: Allows for semi-independent branches of C/FO-San Antonio to be set up in other areas and provides that these branches shall operate without the regular interference of C/FO-San Antonio in their local affairs. Instead of specifying the organization of these branches, the founders of the branch and the executive board will work out a branch charter. The charter serves the same purpose as a constitution does (in those organizations, like SDF-FORT WORTH, for example, that have BOTH a constitution and a set of bylaws) except that a branch charter is written by the executive board for the branch instead of being written by the members of the branch [it still must be approved by the members of the branch, of course] and is an act of C/FO-San Antonio and not of the

branch organization. This is probably very confusing, but Canada's constitution, the British North America act, is like this (except that Canada has recently gained full control of it) and the rules for unincorporated towns in Texas and most other states are very similar to this concept.

Section 2: This puts various restrictions on branch charters to prevent the Executive Board from going hog wild any imposing more (or less) organization and rules than the branch members actually want and to prevent the Executive Board from setting up chapters controlled by puppets who owe their positions to the Executive Board and therefore feel solely responsible to that body, instead of to their own branch membership. It ensures that branches have the right to approve their charter and have the right to separate from C/FO-San Antonio. The Executive Board is required to consider any amendments to branch charters that given chapters might propose and either adopt the amendment or to report to the branch why it refused to adopt the amendment. Finally, it allows C/FO-San Antonio to allow the charters of non-active branches to expire without the troublesome problem of actually having to rescind the charter and all the bad feelings that doing so could cause.

Section 3. This is C/FO-San Antonio's version of the "Elastic Clause", it gives the board the power to set up any other non-local structure the members want. This provision is so broad that it would even allow C/FO-San Antonio to establish a group with meaningless military ranks, chains of command and other such nonsense as a Votoms or Yamato special interest group or set up a computer bulletin board either independently or as a part of something like COMPUSERVE if enough members actually wanted to participate in such things. Of course, it is much more likely that things like information bureaus and regional coordinators will be established, but the power to do the more exotic things is there if anyone ever wants to take advantage of it.

GENERAL NOTES: Robert does not think that C/FO-San Antonio will ever have any non-local structure or branches but does not object to these provisions being here, just in case. On the other hand, I expect that C/FO-San Antonio will have branches sooner or later. Forming and running a branch would be far less work than forming and operating an completely independent group or even a another chapter of the C/FO. As a branch is just a sub-unit of C/FO-San Antonio, branches will not need a major newsletter and the like as the mother organization has one. I also imagine that people will start forming branches of C/FO-San Antonio that will later turn into full C/FO chapters when they finally get up enough interest in their area to meet the general C/FO's requirements --- especially in less-populated areas. Branches will be great for people who just want to sit around and watch anime with their friends, without having to worry about politics or providing benefits to their membership, but still want to have the fun of being part of a group!

Branch organization under this article can range from the very simple (e.g. the branch leader named in the branch charter does everything --- qualifies as minimally democratic because the members of the branch can vote to request a charter amendment naming another branch leader!) for those who just want to watch anime to as complex as the membership of the branch desires. Branch charters will normally only cover the following items: Branch Name, Purpose and Affilation; Branch Membership; Branch Officers; and establishment/amendment of branch bylaws. Things like Meetings, Dues/Donations, minor officers, and the like will be left to the branch's bylaws which are solely under the control of the branch.

Article XII
Section 1: No changes here.
Section 2: Another change prompted by the change in membership classes.

Article XIII:
Section 1 & 2: No changes here.

MEMBERSHIP UPDATE

If your name appears on the following list, it's time to renew your general C/FO membership (at least according to our chapter records)! General C/FO dues are $12.50 a year and should be sent to Cartoon/Fantasy Organization, 401 South La Brea Ave, Inglewood, CA 90301.

C/FO Membership expires in June 1987

Randy Arnold	Steve Krueger
Jeff Blend	Earnest Migaki
Bill Brown	Pat Munson-Siter
Julio Castellon	George Pruitt
Scott Frazier	Brian Sutton
Robert Gibson	Pat & Lory White
Dan Kellaway	

C/FO Membership expires in July 1987

Gerald Burton	Eric Moore
Ted Delorme	Aaron Reed
Michael Ford	Alvin Ronnfeldt
Alicia Jimenez	Mark Rothman
Scott Johnson	Craig York
D.B. Killings	

NEW C/FO-SAN ANTONIO MEMBERS:

Snyder , Mark L.
500 E. Huitt , Euless, TX 76040
PHONE: (817) 267-8208
MEMBERSHIP: Local SDF-Ft Worth EDC
C/FO EXPIRES: N/A
SAN EXPIRES: N/A
Writer-Photographer-Musician
SF/F INTERESTS: Star Trek-Star Wars-Bradbury-Lord of the Rings-Elfquest-Comics
ANIME INTERESTS: Macross/Robotech-Queen 1000-Orguss-Dirty Pair-Project Ako
Iczer 1-Yamato/Starblazers-Urusei Yatsura-Windaria
SDF-Fort Worth President
COLLECTS: VHS Stereo (Trade)

Williams , Wayne Oscar
3606 North Ave , Rchmond, VA 23222
PHONE: (804) 329-9255
MEMBERSHIP: C/FO
C/FO EXPIRES: 8804
SAN EXPIRES: NOV 87
Writer-Artist
SF/F INTERESTS: SF/F literature-Comics-SF/F Films-SF/F RPG
ANIME INTERESTS: Astro Boy-Robotech:Macross-Galaxy Express-Macross Movie
Starblazers-Megazone 23
COLLECTS: VHS

Wilson , John
1420 W. Main #312 , Lewisville, TX 75067
PHONE: (214) 434-2464
MEMBERSHIP: Local SDF-Ft Worth
C/FO EXPIRES: N/A
SAN EXPIRES: May 88
Artist-Modeler
SF/F INTERESTS: Star Trek-Gaming-Star Wars-Costuming
ANIME INTERESTS: Megazone 23-Macross-Catseye-Harlock-Queen 1000-Galaxy Express
Iczer 1
SDF-Ft Worth Newsletter Editor
COLLECTS: VHS (Trade)

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